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## EXHIBITION NOW ON.

## Walker at Montross's.

The nineteen examples of the art of Horatio Walker now on view at the new Montross Gallery, No. 550 Fifth Ave., through Mar. 19—have almost an added distinction from their setting and lighting in the handsome new gallery.

The "American Millet," and certainly the American painter of the "Poetry of Toil"—shows this season, in addition to such well-known older works as the splendid "Ploughing—The First Gleam," worthy of the brush of Gericault; the "Frosty Morning," loaned by Mr. William A. Rogers, and the "Morning" loaned by Mr. Plumb—several new and alluring canvases. Of these the "Potato Pickers," loaned by Mr. George Mellick in a low color key, most soft and harmonious in tone and exquisitely delicate in the coloring of the morning mist just rising, is perhaps the best. Superior also is the "Sheep at Pasture," loaned by Mr. Burton Mansfield, "A Milkyard," and the Milletlike "Shepherdess and Sheep." The movement and action in "Felling a Tree" and "Hauling the Log—Winter," are so natural as to stir the pulse. It is too late a day to attempt to detail, as it is too late also to eulogise, the art of Horatio Walker. The present display, like its predecessors of recent years, marks the ever onward path of a painter who has "arrived," and who of all his American fellows, most strongly interprets the "common life, the daily toil," of the Canadian Habitant.

## Edwards Prints Display.

The exhibition of a number of representative mezzotint engravings in color by S. Arlent Edwards, which will open in the lower gallery at Knoedler's to-day and which will include the subjects illustrated on this page will be of great interest to "lovers of the line." Mr. Edwards has succeeded in reviving, after years of experimenting and investigation, the almost obsolete art of color printing from a mezzotint plate—in one printing and without retouching—as it was practiced a century ago by the English engravers. He has secured a depth and richness of color that can be achieved by no other system of printing.

Jacob Le Blond in 1720 invented printing in colors from a mezzotint plate, and the art was practiced and gradually improved until it arrived at its highest perfection in the XVIII century. Since then it has fallen into desuetude, and although revived now and then with varying success the time and labor necessary to produce a good proof have made the process so expensive that it has not met with necessary support.

Every proof in colors is practically an oil painting. The colored inks, especially ground and mixed with thick oil and varnish, are rubbed on the plate in a thick mass and then wiped off the fine indentation of the mezzotint, leaving a place for the colors to lie. Each color must be separately put on and rubbed off. After the color impression and wiping, so that the colors blend, the proof paper is laid on the plate, and it is passed through a heavy copper-plate hand press, the paper thus being pressed into the engraved work in the plate, taking up the ink, and thus making the finished proof. The same process has to be repeated for each proof with much expenditure of time and labor, but the finished work has a richness of color not otherwise obtainable.

The subjects of Mr. Edwards's prints are the masterpieces of the early English and French painters.

## Miniatures by Bedford.

Herbert Bedford has on exhibition in the upper Gallery at Knoedler's eight miniatures—the Heroines of George Meredith's novels and eleven other miniatures, which he calls portraits and sketches on ivory. The Meredith Heroines are Clara Middleton, Sandra Belloni, Laura Plaveni, Maragaret Lovell, Renée, Nesta Victoria, Princess Ottilla and Carinthia Jane, and the visitor may take his or her choice as to which is the most successful presentment of these unreal characters, and as to whether or not, in his or her estimation, the artist has rightly interpreted the author's conception of the characters portrayed. From the viewpoint of execution it may be said that the pictures in petto are good as a rule in color and effective in expression, but are not remarkable in any way. The so-called "portrait sketches" are more attractive, appear to be good and faithful likenesses, and are refined in treatment and expression. The best seem to be those of Mrs. Chester Thompson, Mrs. T. P. O'Connor and Mlle. Jolivet.



MEZZOTINT ENGRAVINGS IN COLOR.

By S. Arlent Edwards.

At the Knoedler Galleries.

## Charles M. Kurtz Collection.

The Charles M. Kurtz collection of paintings, which was sold in the Fifth Avenue Art Galleries on Feb. 24 and 25, attracted considerable attention, although no great prices were gained. There were a number of buyers from Buffalo present. Two of the best canvases were purchased by the Albright Art Gallery.

A small Sorolla, "Leon," was sold to Frederic F. Sherman for \$105. "The Shores of Iona," by George Houston, of the Glasgow school, was secured by G. R. MacDougal for \$330. A moonlight scene of Etaples, France, by George H. Bogert, was sold to J. G. Munro, of Buffalo, for \$200. Harrison Williams, of New York, for \$200, bought "The Balcony, Yokohama, Japan," by E. A. Hornel, of the Glasgow school. Alfred Wilkinson bought for \$150 a pastel by another of the Glasgow school, "Shoreham, England," by D. Y. MacGregor. "The Melancholy Days Have Come," by Du Bois F. Hasbrouck, was sold to James Rice, Jr., for \$110. A Blacklock, "Going to the Spring," went to Frederic F. Sherman for \$130. "Where the Little Fawn Came Down to Drink," one of Charles Livingston Bull's animal studies, was sold to G. R. MacDougal for \$80. The Buffalo Fine Arts Academy paid \$305 for a Venetian scene, by J. Whitelaw Hamilton. "Old Wrecks at High Tide," by M. F. H. De Haas, brought \$175. Two drawings by George Inness, "A Sunset," and "Under the Greenwood," brought \$33 apiece. Anton Mauve's "Sheep on the Dunes," an early and not a characteristic example, was sold to H. W. Sprague for

\$2,050. "Music of Pipe and Brook," by George Wetherbee, went to the Buffalo Gallery for \$355. Carlton Sprague, of Buffalo, paid \$125 for Eastman Johnson's "Winter," J. G. Monroe, of Buffalo, bought "Looking Toward the Sea," by M. de Forest Bolmer, for \$65. Mrs. Benjamin Thaw paid \$105 for Thomas Sully's "Study of a Woman's Head," only a sketch. The total returns from the sale were \$18,945.

## The Ladd Pictures.

A representative gather attended Feb. 25 the sale of the J. B. Ladd pictures at the American Art Galleries. The bidding was spirited and good prices were the rule. The fifty-one pictures brought \$33,485.

A fine Josef Israels, "Girl Knitting," was secured by M. Knoedler & Co. for \$3,600. An interesting Cazin, "Hay Racks—Night," was sold to ex-Senator Clark for \$3,000. The same buyer also purchased for \$3,300 "The Avenue," a watercolor by Mauve. "S. Eufemia della Giudecca," by Rico went to Mrs. J. B. Milbank for \$2,500. "A Cloudy Day," by Inness, went to James Walters for \$1,200. "The Old Ploughman," by Mauve, went for \$1,625. "The Gardener," by Mauve, went to M. Knoedler & Co. for \$1,000. "Hide and Seek," by Neuhaus, went to C. Fleurbaey for \$475. "Autumn," by Wyant, went to William Macbeth for \$1,050. "Cow and Calf," by Horatio Walker, went to N. E. Montross for \$480.

## OBITUARY.

## Worthington Whittredge

Worthington Whittredge died on Friday, Feb. 25, of apoplexy at his home, Summit, N. J., in his ninety-first year. He was born in Ohio in 1820, and studied landscape and portrait painting in Cincinnati after leaving school. Later he went abroad and continued his art studies in London, Paris, Antwerp, Dusseldorf, and Rome until 1859. He was at one time a pupil of Andrews Achenbach. On his return to America he accompanied Gen. Pope through the West on a tour of inspection, where he painted many of his Rocky Mountain views.

Later Mr. Whittredge came East and opened a studio in Tenth Street in this city and became an associate of the Academy. He was made an Academician in 1862 and was president of the Academy 1875-6, and a member of the Hanging Committee of the Exposition at Chicago. He was an honorary member of the Century and Lotos Clubs. He married Miss Euphenia Foote, daughter of Judge Foote of Geneva, N. Y., who survives him with three daughters, the Misses Effie and Alice Whittredge and Mrs. Emory Katzenbach.

## Emile Kegel.

Emile Kegel, for many years manager of the art house of L. Crist Delmonico in this city, died recently in Paris. Mr. Kegel, who was about forty-seven, was a nephew of Mr. Kohn, who preceded him as manager of the Crist Delmonico house. After the retirement of Mr. Delmonico from business some five years ago, he removed to Paris and established an art gallery at No. 3 Rue Washington, in that city, where he was moderately successful. He had been in poor health and his death was not unexpected. Mr. Kegel came into prominence some five years ago in connection with a picture of Gérôme's, depicting a Louis XVI fête at Versailles, offered at the Delmonico sale here. It transpired that the full moon which the painter had originally put in the sky had been later painted out, and the incident provoked some amusing press comment. It was generally understood that Mr. Kegel had ordered the moon obliterated after he came into possession of the canvas, with the idea that such obliteration was an improvement.

## Philip Carl Sus.

Philip Carl Sus, for some time and until two years ago clerk of the National Academy, died in this city on Saturday last. He was about forty-five. Mr. Sus was born on Staten Island, and was the son of the late William Sus. When he retired from the Academy he took charge of an apartment house at No. 43 Fifth Ave., and had for sale some American pictures in his rooms there. He had been a very ill man for two years or more, but as he was a Christian Scientist declined medical attendance. His death was a release from great suffering uncomplainingly borne. His funeral was private.

## MORGAN MUSEUM GIFT.

Mr. J. Pierpont Morgan has presented to the American Museum of Natural History a \$30,000 collection of Indian costumes and weapons and utensils.

It was amassed after many years of patient research by Mr. E. W. Lenders, of Philadelphia.

## The Ladd Porcelains.

Old Chinese porcelains and other objects of Chinese art belonging to Mr. J. B. Ladd, were sold on the afternoon of Feb. 25, in the American Art Galleries. The gem of the collection, a beautiful Sang de Boeuf vase, was sold to a well-known collector, who also paid \$680 for a blue and white ginger jar. The collection realized \$5,380.

## Bunkio Matsuki Collection.

Mr. Bunkio Matsuki, who will devote his time hereafter to lecturing on Oriental Art at the schools and colleges, sold his collection of Japanese paintings, prints, gold lacquers, etc., in the Anderson Auction Rooms, on Feb. 25-26. Ten volumes of prints of Hokusai-Mangua were sold to William M. Ivins for \$50. A rare first edition, now out of print in Japan, of "Sacred Relics of Japanese Art," in ten volumes, was sold to Garrett C. Pier for \$170. Louis Ettlinger paid \$200 for an apple green vase. David Belasco paid \$60 for a painting by Utamaro. The sale realized \$9,559.

## MICHAEL ANGELO'S RECEIPT.

An autograph receipt signed by Michael Angelo at Rome on June 7, 1513, for the sum of 6,000 ducats of gold received from the treasurer of the Vatican was bought on order for \$170 at Anderson's Auction Rooms, Tuesday last.